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the Indian yellow also with it, when quite dry. If you have light cadmium in your box, use it. When you pronounce the work finished, place your drawing side by side with the flower. Stand off, study it carefully. It looks faded to you, I am sure; you long to reproduce that intense yellow that rivals the glory of the sunset. The only way to gain this, will be to make the shades and shadows more pronounced. Darken the greens under the sprays, and the browns at the base of each little flower. Sometimes a few asters, by force of contrast or complementary color, bring the yellows in stronger relief.

The asters are deep purple or lilac, some with dark centres and some with light ones. You will not find these difficult against a tinted or even white background. Paint every little petal separately where you see it separate, but not unless; do not draw or paint from imagination or memory when making a study of a flower. If you faithfully copy nature in the beginning, you may in the end depend upon your memory. One of our most conscientious delineators of nature gazes upon a scene, then goes to his study and reproduces it in black and white to the delight of thousands. But only the gifted can do this. Any tint of purple or lilac can be made with new blue, carmine and rose madder.

I wish this summer you might paint marsh-mallows. Gather the buds on long stems in late afternoon, and place them in a pailful of water. In the morning they will have expanded into full flower. It is almost impossible to carry these flowers any distance when fully blown. Larger than the hollyhock, which they closely resemble, they are much more fragile. They grow in swampy places and on the margins of streams. The flats round about Newark are gay with myriads of these flowers in September. I have found them in luxuriance on Staten Island. Like the rhododendron it is a truly royal flower. White, pink and crimson, with a long bright yellow stamen covered with pollen like the calla lily. Some of the flowers have dark centres like the hollyhock and poppy, but not all. If you can delicately shade a surface as large as one of these petals, to give that cup-like effect, you will have virtually mastered the whole thing. Did you ever try to paint the interior of a white china cup looking down into it? Excellent practice before attempting flowers!

For the colors of marsh-mallows, you must depend on rose madder and carmine, a little ivory black, with both in the shadows. Blue in combination makes the shadows too purple. For the centre stamen, lemon yellow and gamboge, and for the shades in the white flowers, lemon yellow and black—a little Hooker's green in the centre in combination with the yellow. This flower is more susceptible of pictorial effects than most wild flowers on account of its size.

L. S. K.

THE ART OF ILLUMINATION.

III.

THE list of compound colors might be extended indefinitely, but it would be quite impossible to give all the useful mixtures which can be made of a very few colors. Taking the above as a starting-point, experience will best teach you the combinations suited to your taste and style of work. But always be careful to keep your compound tints clear and pure in tone; no matter how dark they may be, do not let them become muddy or dirty. The prime characteristic of good illumination is exquisite purity and brightness of color, and no obscurity, heaviness, or foulness of any kind has any place in it.

In order to mix any of these tints, you will clean perfectly your glass slab, and placing upon it as much as you may think necessary of the Chinese white from the bottle, work it with the palette knife until it is perfectly soft and uniform in substance. Then take a little of the color you want, say cobalt, and work it into the white, still with the palette knife, until you have the desired tint. Only a small amount will be necessary, and it is a pity to waste good color. Be careful, and consider well the depth of your tint with regard to its appearance when finished; remember that it will be modified in effect—made darker or lighter to the eye—by the white or the pure color which is to be worked over it.

In taking the color from the pans use a clean pen-knife or other convenient tool, and never put your brushes into them. By this means you will preserve both your brushes and the purity of your colors. Also be careful to keep all dust from them. It cannot be too strongly insisted on that cleanliness and nicety in every

detail is of the utmost importance. Illumination can rely upon no picturesque or accidental effects to cover up slovenly work, but must be delicate as well as brilliant throughout, like a perfect piece of jewelry.

Mix your tint to about the consistency of cream, and with your palette knife remove it to one of the little saucers. Take a brush of such size as will be most convenient for the space you have to cover, and having wet it and brought it to a point, dip it in the tint and fill it so that when applied to the paper the color will flow easily from it. Begin at one corner of the part you are to color, and work along with short strokes, covering the ground perfectly as you go. Do not rub the color on, but working lightly let it flow from the point of the brush, renewing it from the saucer as soon as the flow diminishes, until you have covered the desired space with a perfect coat of color. Do not go over or touch any part twice with the brush, and do not let an edge dry before you lead the color along from it, so that no joining may be perceptible. When rightly done, the color will settle down as it dries into a dead, flat, enamel-like surface. There should be no waves, spots or streaks apparent.

If there is any trouble about the color taking kindly to the paper, put two or three drops of liquid ox-gall in a teaspoonful of water, and with a clean brush wash it over the place. Let it dry or nearly dry, and then try your color again; there will probably be no more difficulty. Sometimes it may be found more convenient to put a little ox-gall into the color.

The same directions will serve for managing all the tints. When a leaf, letter, or ornament of any kind is to be shaded on a portion of its surface, it is generally best done with a pure transparent color laid over the tint. Suppose it is a light blue ornament to be shaded on one side. After the first tint is dry, mix a little cobalt or French blue simply with water, and taking a small clean brush lay the shade on in a wash, rapidly, so as not to disturb the under color. If it shows any tendency to spread on the tint, a very little gum water mixed with it will prevent that. If there are any stems straight enough to be ruled which have a dark side, rule them with the same color in the mechanical pen. Short curved ones do with a fine brush.

The very fine white lines, dots, and other ornamentation may be put on with either a pen or a brush, as you find most convenient to your hand. A very fine red sable brush is, however, best suited to the purpose, since it works the same whichever way it may be turned, and there is no danger of scratching up the under color. The brush should be firm and capable of being brought to a perfect point, such as to permit the white to flow from it in a fine line as it is rapidly moved along in a nearly perpendicular position.

Mix a little Chinese white with pure water to a rather thinner consistency than that of the mixed tints, and with your brush filled, but not loaded, try first some of the dots. Just touch the point of your brush to the colored surface, holding it almost upright; if the white works well it will leave a little round speck, which will remain crisp and sharp when it dries. Unless it does this it is not in the proper condition. Observe whether it seems too thick or too thin, and work it over with the palette knife accordingly. It may be necessary to do this several times. White is often very troublesome, but patience and thorough manipulation will make it yield at last, and when it really is fit the finest lines and dots will flow from the brush readily, producing the effect of delicate etching in white upon a ground of beautiful color. Understand, nothing can be done by pressing the brush upon the surface. It must be moved about with lightness and freedom, the point of it merely touching, and the under color will seize upon the white, absorbing the water from it instantly, and thus leaving the line firm and sharp. Add a drop of water at times to the white in the saucer to keep it in the same condition.

For ruling straight lines the white needs to be a little thinner than for the brush work, but not much. See that your mechanical pen is perfectly clean, open it a little, and dipping a brush in the white fill the pen not more than a quarter of an inch deep. Regulate the pen to the thickness of the line desired, arrange your straight edge on the design, touch your pen at one end of the line, and if the white takes at once to the surface, draw it rapidly but lightly and firmly along to the other end. If the white does not flow do not bear on, but draw the brush through the pen, filling it anew, and try again. White requires constant care and coaxing, but, with proper exercise of patience, it can always be managed.

Gold works very much like white in some respects, but is not so troublesome on the whole. It must not be taken out of its saucer and worked with the palette knife like white or color, but you should have two brushes, a medium-sized one for grounds and a fine one for line finishing. These should be kept strictly for gold, that there may be no chance of muddying it with any color, and there is no need of ever washing them. Only be careful to keep them with their points in good shape, and put them away just as you have used them. Much gold would otherwise be needlessly wasted.

To prepare the gold for use, in the first place put a few drops of water in the saucer with it, and let it soften a little; then with the larger brush gently mix it until it becomes of a fit consistency for use, which you will ascertain by trying a little. It should cover the paper instantly and solidly as the body color does, and should be laid on in the same way. It must so cover the paper as to look like an absolute metallic surface, but should be no thicker than is necessary to that end. Being very heavy, it always falls to the bottom in the saucer, and must be stirred up thoroughly every time you fill the brush. The fine line finishing is done with the small brush after the same fashion as the white, and you will find it work more easily. All the directions given for ruling with white apply to gold, but gold has a great tendency to clog in the pen, which you will have quite often to clean out and refill.

Much of the best work of the old illuminators was finished throughout, after all the colors were properly laid on, with a firm, glossy black outline. This kept it all within the limitations of surface decoration, much as if it were precious inlaid work. It is a matter which will try your steadiness of hand and your patience more perhaps than any other portion of the work; but when well done it adds immensely to the clearness and efficiency of the illumination. Colors may sometimes look dull and hopeless before this is done, which as soon as they are separated and bounded by a firm black line come out bright, clear, and satisfactory. Should you determine on this black line, it is generally better to do it before the white line finishing.

In order to put this line on effectively, mix India ink with a little lamp black and your water so thick that it will just flow from the pen or brush. The line must be kept firm, black and regular. All perfectly straight lines should be done with the ruling pen and straight edge, and long lines of gentle curvature may be done with the same pen guided by the rubber curves, of which you will always find some portion applicable to every line. Have no hesitation in resorting to mechanical aids when they will help you in accomplishing a desired end. Every artist has to make use of tools in a greater or less degree, and the wise one gets from them all the help they will afford him. There will be plenty of your work which must be done in free strokes to call into play all your skill and steadiness of hand.

If any part of the gold is to be burnished, wait until it is perfectly dry after being laid on; then pass the burnisher over it, lightly at first, pressing harder as the polish begins to appear, and if you have properly covered the paper with the gold, you will be able to bring it to a beautiful lustre, and it will look like a plate of gold inlaid into the color, with no suggestion of paper showing through it. Be careful not to rub the burnisher over any of the colors, as it will injure their appearance, and some of them are capable of scratching the burnisher, which you must preserve from all such danger. If there are any fine lines of gold upon the bare white surface to be burnished, do not bear on hard enough to glaze the paper.

Following these directions with care you will probably be able to copy fairly any specimen with which you may meet. Once more let it be urged that there is no such useful study in the beginning as copying good examples of the work done when illuminators had the experience and traditions of centuries to aid them in their practice. After carefully studying and copying a few of these, you will have a better knowledge of designing correctly than you would get in a year by beginning and working at random. Illumination is an art which has lain dormant for so long that it is only to be revived by studying what those did who first gave it life and carried it to its full fruition.

In my next article, I shall consider the very essence and animating principle of the art—design—and some useful diaper and other illustrations will be given.

C. M. JENCKES.

[To be continued.]



STUDY OF SWEET-PEAS. PEN-DRAWING BY VICTOR DANGON.

(FOR TREATMENT OF THE DESIGN IN OIL AND WATER-COLORS, SEE PAGE 86.)